

where students gather to listen to records of Beethoven and Brahms, if not of Debussy and Stravinsky. Even the banks send out calendars all over the country with excellent reproductions of Renoir, Van Gogh, or Matisse. It may be debated how deeply this interest in modern Western literature and art penetrates, whether the farmer in his village has any better understanding of Goethe or Manet than his grandfather did. The fact remains that almost everywhere in Japan education has brought with it a profound respect for Western culture, and sometimes a genuine love.

This feeling has often been indiscriminate and led to a defacement of the Japanese landscape which we may find all but unpardonable, but it has not been only adulation for the West which has led to many of the changes so deplored by the foreign visitor. The Japanese woman who abandons the traditional kimono in favor of a dress is not merely imitating some Hollywood star; she is liberating herself from the nuisance of the elaborate series of robes and underrobes, unbearably hot in summer and impractical at any time of the year in the offices and busses she must cope with today. Even if she would like nothing better than to wear a kimono every day, the cost of the expensive silks makes the traditional costume a luxury which few can afford unless they have inherited them.

The face of Japan is changing every day as taste, convenience, and economic necessity dictate. Underneath the surface, at an undeniably slower pace, the moral and spiritual life of the country is undergoing similar change. The family system is breaking up, especially in the larger cities, and the traditional values associated with the family are losing ground. Divorce, for example, is now accepted (at least in Tokyo) as the alternative a woman has to an